

# AMERICAN ART NEWS.

VOL. VIII, No. 9.

NEW YORK, DECEMBER 11, 1909.

SINGLE COPIES, TEN CENTS.

**EXHIBITIONS.**

*Calendar of New York Exhibitions.*  
See page 6.

**New York.**

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.  
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.  
Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.  
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.  
Canessa Gallery, 479 Fifth Avenue—Antique works of art.  
C. J. Charles, 251 Fifth Avenue—Works of art.  
Clark Gallery, 566 Fifth Avenue—paintings.  
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.  
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.  
Duveen Brothers, 302 Fifth Avenue—Works of art.  
R. Ederheimer, 4 West 40th Street—Exhibition of rare French colored prints.  
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.  
Fifth Avenue Art Galleries, 546 Fifth Avenue—Fine rugs and textiles.  
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.  
M. Johnson-Brown & Co., 17 West 31st St.—Special exhibition works of art.  
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.  
Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.  
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.  
Montross Gallery, 372 Fifth Avenue—Selected American paintings.  
Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.  
Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.  
Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch masters.  
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.  
Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.  
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

**Boston.**

Vose Galleries.—Early English and modern paintings (Foreign and American).

**Chicago.**

Henry Reinhardt.—High-class paintings.

**Washington (D. C.)**

V. G. Fischer Galleries.—Fine arts. Germany.

J. & S. Goldschmidt, Frankfort.—High-class antiquities.

Galerie Heinemann, Munich.—High class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

**London.**  
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Obach & Co.—Pictures, prints and etchings.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

English mezzotints and sporting prints.

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres—Art objects for collections.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and pot-

**FAMOUS WHISTLER HERE.**

There was placed on exhibition at the Blakeslee Galleries this week the full-length standing portrait of Sir Henry Irving as Philip II of Spain, by James Mc N. Whistler.

The portrait, which depicts the actor in the doublet and hose and slashed jacket and plumed hat of the royal court dress of the period, is one of the best examples of the work of the American master, and it is reported will go to an American museum.

The famous picture was sold in London at Christie's in 1905 for \$28,200 to an American collector, from whose heirs Mr. Blakeslee secured it.

**INTERNATIONAL ART DISPLAY.**

An international art and architectural exhibition will be held in Rome next year to celebrate the fiftieth anniversary of the proclamation of the unity of Italy. A highly interesting competition, international as well as national, will be that for the building of a "Modern House." The purpose of this competition "is that of affording the best criteria for the building of a modern house, in order to attest, with the originality of the architectural models, the variety of the decoration, and the elegance and practical usefulness of the furniture, the progress that has been realized during the last thirty years in this kind of building, and to display the latest productions and needs of civilization in the various nations." Three prizes—150,000, 100,000, and 50,000 lire—will be awarded.

There will also be two prizes of 50,000 lire each, four of 10,000 lire, and six of 5,000 lire, for painting and sculpture; 20,000 lire to be divided among black or colored engravings, monotypes, lithographs, and illustrations, and 10,000 lire for the best criticisms of the International Art Exhibition of 1911, published in foreign and Italian newspapers. The presidency of the committee guarantees the sale of works exhibited up to 500,000 lire.

Artists selected by the foreign commissioners, or invited by the committee to exhibit, will be put to no expense in the sending or returning of their exhibits, which must reach Rome not earlier than December 1, 1910, and not later than December 20, 1910. For further details, inquiries should be addressed to Presidenza del Comitato per le Feste Commemorative del 1911, Sezione Belle Arti, Piazza Venezia 11, Rome.

**STATUE NOT SMUGLED.**

Dr. Edward Robinson, acting director of the Metropolitan Museum, says the cable message from Turin that the famous antique marble statue, "The Old Market Woman," recently acquired by the museum, had been smuggled out of Italy, is absolutely untrue. The cable message said that despite the drastic laws in Italy against the exportation of ancient works of art, the statue was taken to Paris by the late William M. Laffan, a trustee of the museum, acting under instructions from Mr. J. Pierpont Morgan. It was bought with income from the Rogers fund, and neither Mr. Laffan nor Mr. Morgan had anything to do with its purchase.



MRS. CLARENCE H. MACKAY.

By G. Boldini.

In Winter Academy Exhibition.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery—Old masters. Paris.

Canessa Galleries—Antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early

series.

**SALES.**

Anderson Auction Co., 12 East 46th Street—Objects of art from private collections, Dec. 18, at 3 o'clock.

Fifth Avenue Art Galleries, 546 Fifth Avenue—Fine rugs and textiles owned by Mr. Benjamin Benguiat, Dec. 15, 16, 17 and 18 at 2:30 o'clock.

## BALTIMORE.

A joint meeting of the exhibition and advisory committees of the Municipal Art Societies, the first that has been held since the decision refusing the use of the Fifth Regiment Armory for the exhibition proposed by the society, was held on Monday afternoon. The action of the Armory trustees was officially considered, and a careful investigation was made as to the best steps to take in future matters of a similar nature.

Mr. William M. Ellicott, the chairman of the exhibition committee, is giving much time and thought to the matter. Announcements will be made later as to the result of the meeting. Others on the committee of exhibition are Prof. S. Edwin Whiteman, Dr. Henry Barton Jacobs, Hemsley H. Johnson, D. H. Steffens, and Thomas M. Corner. Advisory committee are Archibald Taylor, De Courcey W. Thom, Lemuel T. Appold, E. L. Turnbull, and George Whitelock.

The Water Color Club has fully decided to hold its exhibition in January and will be the sixteenth show given by the club. The purpose of this exhibition is to give Baltimoreans a chance to see the work done by its own artists. The officers of the club are: Mrs. Harrison T. Beachem, president; Mrs. John M. Vincent and Mrs. W. R. C. Wood, vice-presidents; Miss Louisa Steaurt, recording secretary; Miss S. de B. Stewart, corresponding secretary; Miss Giffen, treasurer.

Local artists are still speaking of the remarkably good exhibition shown last week by the Charcoal Club, and among the pictures much admired were those of A. A. Bosshart, York, Pa., Douglas Duer, Rene Mattas, Noel Gehrman and the Misses Giffen, Gutman, Crowther and Haman. One of Douglas Duer's pictures was a wheat scene full of golden color, accentuated by a blue sky. His work shows both vigor and strength. Noel Gehrman's sketch of the new bridge on Edmondson Avenue was particularly interesting to Baltimoreans, and the scene was life-like, the treatment of the trees and bushes most faithfully executed. Rene Mattas is a Spaniard and quite young. His picture was a landscape in which a stream is portrayed rolling through a beautiful meadow.

## BUFFALO, N. Y.

From the Albright Gallery have recently been sold two landscapes "On the Way Home" and "Veteran Oaks-Sheep," two examples of Henry Golden Dearth, "Sunset-Marine," and "Sunset and Gold," a typical Walter L. Palmer, "The Day's End," and "Sunny Corner of Venice," by George Haushalter, the last in *tempra*. Several more sales are probable.

The Albright Gallery has just purchased from the Montross Gallery in New York Thomas W. Dewing's "Lady with the Macaw," for its permanent collection, and Childe Hassam's "Old Church-Lyme." One of the Dearth's and the two Dearth's were also purchased by the Gallery.

Kemyon Cox lectured last week on Paolo Veronese and St. Clair Buddeley on "Rome." The attendance continues to be very large at the Gallery.

There were opened yesterday exhibitions of a special collection of the works of John W. Alexander, and of 140 bronzes by American sculptors, which double display will continue until early January. Lorado Taft lectured yesterday evening on "American Sculpture."

## WASHINGTON.

The Corcoran Gallery purchased, for its permanent collection, the painting by James Henry Moser, recently placed on exhibition in the third American room as a loan. It is a medium-sized canvas transcribing a view among the Cornwall hills and is in every respect an admirable acquisition.

The Society of Washington Artists held its annual meeting recently at the studio of Max Weyl. There was an unusually large attendance and many matters of special interest were brought up for consideration. One of these was the question of the erection of a suitable studio building in this city—an enterprise which has been earnestly urged for some time. The Society of Washington Artists has now about forty active members. The officers elected for the ensuing year are: President, Richard N. Brooke; vice-president, Mrs. Mathilde Mueden Leisenring; secretary, U. S. J. Dunbar; treasurer, Robert Coleman Child, with an executive committee composed of James Henry Moser, Carl Weller, Lucien Powell, Miss Bertha Perrie and Miss Aline Solomons. Four meetings will be held during the present season, each of which will be given some special social feature.

Two splendid Corots are in the V. G. Fischer Galleries. There are also to be seen at the same galleries two masterly portraits by Sir Joshua Reynolds, a charming portrait of a mother and children by Richard Harlow, and a splendid portrait of an elderly woman by Hogarth. Mr. Fischer sold recently a portrait by Moro to Mr. John G. Johnson, of Philadelphia, for his private collection.

## BOSTON.

The exhibition of Spanish paintings of the XVIth and XVIIth centuries at the gallery of Messrs. Doll and Richards is proving interesting to many art lovers. The collection is from the Ehrich galleries, of New York, and comprises four Murillos, two Zurbarans, the "Ecce Homo" of Luis de Morales and the portrait by Coello (Alonzo Sanchez) of Isabella Clara Eugenia, Infanta of Spain. In the same gallery a number of small bronzes of St. Gaudens' are on view, among them the well known medallion of Robert Louis Stevenson, the beautiful head of "Victory," "The Puritan" and two modelings of "Diana of the Tower."

The portrait of the late President Cleveland, by William McG. Paxton, is seen in the private gallery of Frank W. Bayley in Newbury Street. The portrait represents the subject in his academic robes, with the orange colors of Princeton, and is intended for the college.

Frank W. Benson is to have a loan exhibition of his works painted during the last five years, at the St. Botolph Club, beginning Jan. 10. Following this in February will come an exhibition by Theodore Wendel, a member of the Tavern Club.

The Kaulas have returned from Essex, Mass., with much interesting material. William Kaula devotes himself largely to landscape, particularly broad and noble sky effects, while his wife interests herself more in plein air figure studies.

Lizbeth C. Hunter of New York is holding an exhibition of water-colors and pastels in a Copley Square studio. Flowers and flower gardens form the principal themes, while a number of Japanese studies are extremely interesting. Miss Hunter's studio in New York is in the Sherwood.

The Boston City Club will have an exhibition of the portrait work of Margaret R. Richardson, at its rooms, early in January.

In the Copley gallery, beginning Dec. 15, George L. Noyes will place on view the result of a summer's sketching in North Keene, N. H. Landscape and still life form the nucleus of the exhibit, the former somewhat on the impressionistic style.

The Arthur Studd exhibition of landscape and figure work at the St. Botolph Club has attracted much attention. Mr. Studd has proven himself a painter of taste and refinement.

Henriette Dunn Mears, whose water-colors are well known, opened an exhibition of heads of old-fashioned girls, California Missions and several flower pieces at the Hotel Somerset, Tuesday last.

K. L. Cotharin is showing in her Studio, No. 175 Newbury Street, miniatures by Katherine Chipman of New York, and several fine examples of her own work. Miss Cotharin is at home on Monday afternoons.

The total subscription to the maintenance fund of the Museum of Fine Arts is now \$163,440. The desired sum to be reached is \$1,250,000.

## PHILADELPHIA.

An exhibition of water colors by Marianna Sloan was opened in the Plastic Club gallery last Saturday with a private view. The exhibition will continue until December 18th. The range is wide, showing the earlier atmospheric impressions of a few years ago, the restfulness of evening shadows and tonal effects, and now, in the last summer's work, the landscape in its broader expression of diffused light and nature activity. The storm blown slopes in the Pocono Mountains, showing great trees driven by the wind, "The Vista," "The Upper Glen," and "The Red Tree," are a few of the pictures which reveal the artist's subtle feelings for nature in her various moods.

At the Water-color exhibition in the Academy, the Beck prize of \$100 has been awarded to Ernest L. Blumenschein of New York City, for his picture "The Love of Life," one of a series of three illustrations for a story by Jack London. This prize is given by Charles W. Beck, Jr., for the best work in the exhibition that has been reproduced in color for the purpose of publication.

The Water-color and Miniature exhibitions will continue at the Academy until December 19th.

F. Hopkinson Smith is giving an exhibition of his water-colors at the McClees galleries, which will continue for two weeks. They show original sketches in Venice, with brilliant translucent atmosphere, and by contrast, pictures of the moist flat lands of Flanders in a low key.

The Drexel Institute exhibited an example of wood carving of exceptional interest. It is the Bishop's throne for the Cathedral of St. John the Divine, in New York. The carving of the stalls, including the Bishop's throne, is the work of a Philadelphian, John Barber. They will be the largest in this country, and fully equal those in the great cathedrals of Europe. The throne is twenty-four feet high.

The Eighth Annual Meeting of the Alumni Association of the School of Industrial Art of the Pennsylvania Museum will be held in the school, 320 South Broad Street, this evening, to discuss and vote upon the proposed amendments to the constitution and by-laws. At nine o'clock the Alumni Association will tender a reception to the new students of the school.

## MONTCLAIR ART GALLERY.

Mr. William T. Evans' gift of thirty-six paintings by American artists to the town of Montclair has been approved by the Municipal Art Commission, through which the gift will be made, providing the town erects a suitable fire-proof gallery for the pictures. They are intended as the nucleus of an art gallery.

Mr. Evans already has in his possession twenty-six of the pictures intended for the Montclair gallery. He has decided to add ten more pictures, one each by ten other American artists, and has already placed commissions for some of them.

The twenty-six pictures which Mr. Evans is to present to the town are:

"In the Woods—Milton," by George Inness; "White Birches," R. M. Shurtleff; "Sunset in the Woods," R. A. Blakelock; "Evening at Longpre," Louis Paul Dessar; "Old Viaduct at Little Falls," F. Ballard Williams; "Surf and Foam," Frederick J. Waugh; "Early Autumn," Robert C. Minor; "Evening on the Hackensack," Richard Pauli; "September Noon," J. Francis Murphy; "Sunset," W. Gedney Bunce; "Summer at Cos Cob," Childe Hassam; "Afternoon," J. H. Twachtman; "The Sylvan Year," Will H. Low; "Una and the Lion," F. S. Church; "The Green Door," Robert Reid; "Sunset at Berthier," H. W. Ranger; "Moonrise—Fox Hills," F. W. Kost; "Spring on the Hills," Paul Dougherty; "A Page," Frederick Dielman; "Twilight at Arverne," D. W. Tryon; "Woodland Reverie," Douglas Volk; "Sunset—Hackensack Meadows," William Edgar Marshall; "The Imprisoned Jewel," Charles C. Curran; "Under the Pergola," Hugo Ballin; "Indian Courtship," E. Irving Couse; "Summer at Sound Beach," Edward Gay.

Mr. Evans has given commissions to Charles Melville Dewey, Frank A. Bicknell, Cullen Yates, Ernest Lawson, A. T. Van Laer, Worthington Whittredge, Leon Dabo, W. L. Lathrop, Bruce Crane and Charles Warren Eaton. Mr. Evans does not put the limit of his gift at the thirty-six pictures.

Hugo Ballin, Frank A. Bicknell and Frederick J. Waugh, have each agreed with Mr. Evans to paint a decorative panel for the new building in token of their regard for him. The members of the Municipal Art Commission believe that the gallery should be located where it will face the plaza or town common which in the pending plans for the improvement of Montclair is recommended to be established in the neighborhood of the Central Grammar School. Around this common it is proposed that various public buildings and semi-public buildings shall be grouped.

At a meeting of the Municipal Art Commission last Wednesday, Mrs. Henry Lang offered to give \$50,000 for a building to house the paintings offered by Mr. Evans. She stipulated that the building should not be an art gallery alone, but a museum as well, and that one room should be set apart as a memorial to her mother and to bear her name. The offer was accepted and a committee was appointed to select a site.

## CHICAGO.

The eighth annual exhibition of Arts and Crafts opened at the Art Institute on Tuesday with a reception. At the same time opened exhibitions of the works of Edgar S. Cameron, Marie G. Cameron, A. St. George Huntington, G. P. Ream, and F. P. Fursman of Chicago, and of two Southwestern artists, Charles P. Bock and V. Frank Reaugh.

The date for the exhibition of the summer work of the students of the League has been changed and is now to be held from December 13th, through December 18th.

Mathilda Grownell has returned to her studio in Carnegie Hall.

## EXHIBITION CALENDAR FOR ARTISTS.

**BALTIMORE WATER-COLOR CLUB**, Maryland Institute, Baltimore, Md.  
Sixteenth Annual Exhibition.

Entry blanks must be received by Secretary before Dec. 15.  
Works received at Maryland Institute on or before Jan. 3.  
Opening of exhibition.....Jan. 11  
Closing of exhibition.....Jan. 29

**PENNSYLVANIA ACADEMY OF FINE ARTS**, Philadelphia, Penn.  
One Hundred and fifth annual exhibition of Paintings and Sculptures.

Entry Cards must be received on or before Dec. 20.  
New York, Works received unpacked by W. S. Budworth before Jan. 3.  
Boston Works, received by Doll & Richards, before Jan. 3.  
Philadelphia Works, collected by academy.....Jan. 3, 4, 5  
Chicago, Works received by Newcomb—Mackin Co., before Dec. 27.  
St. Louis, Works received by Noonan & Kocian Co., before Dec. 27.  
Press View, Varnishing Day and Reception.....Jan. 22  
Opening of Exhibition.....Jan. 23  
Closing of Exhibition.....Mar. 20

**THE AMERICAN SOCIETY OF MINIATURE PAINTERS.**

Eleventh Annual Exhibition at Knoedler Galleries, 355 Fifth Ave., N. Y. C.  
Works to be sent to Artists Packing Co., 139 West 54th Street.  
Opening of Exhibition.....Jan. 15  
Closing of Exhibition.....Jan. 29

**SALMAGUNDI CLUB**, 14 West 12th Street, New York.

Annual Water-Color Exhibition.  
Entry blanks must be received by Secretary of Art Committee by Dec. 11.  
Works collected by Club.....Dec. 13  
Press Day and Stag.....Dec. 17  
Opening of Exhibition.....Dec. 18  
Closing of Exhibition.....Dec. 24

## AMONG THE ARTISTS.

William Couper has been commissioned by the Bryan Memorial Association, of Richmond, Va., to submit four models for a bronze statue to be erected in Monroe Park to the memory of the late Joseph Bryan.

Cyrus E. Dallin has just returned from Paris. He left several works to be cast in that city, among them a memorial tablet, intended for the Massachusetts College of Pharmacy, shows a medallion of the late Warren E. Potter, a former trustee of the college, and below it is an inscription commemorative of the work done by the institution. There is also an ideal figure of "Chemistry" represented by a woman. Mr. Dallin's mounted Indian, for which he was accorded much praise when shown in plaster at last year's Salon, is also being cast in bronze.

A. Phimister Proctor has received the commission for the bronze tigers to adorn the approaches of the 16th Street bridge in Washington, D. C.

The statue of Pocahontas, by William Ordway Partridge, which is to be erected in the vicinity of Jamestown, Va., is finished and is a very striking and beautiful work. The Pocahontas Club raised \$50,000 for the erection of the memorial and is hoping to secure an appropriation of \$5,000 from Congress.

A bust of Abraham Lincoln has recently been completed by Haig Patigian, the San Francisco sculptor. It is of heroic size and is designed to convey the impression of the great Emancipator's character.

F. Luis Mora is painting a portrait of Lillian Genth for the permanent exhibition at the National Academy.

Mr. William T. Evans recently purchased two important canvases by E. Irving Couse. One, a life-size portrait of the Indian Chief "Elk-Foot," which he presented to the National Gallery at Washington, D. C., and the other a smaller canvas called "Indian Courtship," which he presented to the Museum at Montclair, N. J.

The Art Museum at Saginaw, Mich., recently purchased an imported canvas by Leon Dabo. This makes the fourth canvas by this artist which has been purchased by a museum within the last six months.

William Sartain has returned to America after an absence of two and a-half years abroad. He will shortly hold an exhibition of his work at the Macbeth Gallery.

William Raü, who has been the year around at Jeffersonville, N. Y., where he built a studio, will shortly exhibit twenty of his recent works at the East Side Branch of the Y. M. C. A., 153 East 86th Street. Mr. Raü is represented at the present exhibition of the Philadelphia Art Club and at the Chicago Art Institute exhibition.

Robert Hamilton has recently returned from his camp near Lenox, Mass., where he made twenty canvases and some small sketches, most of them combinations of scenery and cattle. He worked in various parts of the Berkshires. One of his pictures, called "The Shepherd of Greylock," shows in the foreground on the Lanesboro hills flocks of sheep and near by an old shepherd and his dog.

Katherine Chipman, who has spent many summers at Cragsmoor, opened a studio at No. 42 East 28th Street. Miss Chipman studied under Alyn Williams, President of the Royal Miniature

Dana Pond is at work in his Bryant Park Studio on a portrait of Mrs. Warren C. Demarest.



AN OPALESCENT RIVER.

By Gardner Symons.

Awarded Carnegie Prize.

## MURAL BY ALEXANDER.

Students of the schools of the National Academy saw this week the beginning of a great mural decoration which the president of the Academy John W. Alexander, is to paint for the new government building in Cleveland, Ohio. Mr. Alexander has rented a studio at the school building, and from time to time the students will be permitted to see the work in its various stages, so as to study the technique. This arrangement was made at their request. The canvas is twenty-five feet long and fifteen feet high. The painting will be an allegorical group called "Justice." It will adorn a court room. Mr. Edwin H. Blashfield recently completed a decoration for another hall in the same building, called "The Law."

## COMING MINIATURE DISPLAY.

The eleventh annual exhibition of the American Society of Miniature Painters will open at the Knoedler Galleries, 355 Fifth Avenue, on January 15 and will continue until January 29.

## THE ROBINSON TOURS.

Alexander Robinson, the well known water-color and pastel artist, is preparing for his annual winter tour abroad, and is arranging to take a class of fifteen art students with him. His trip this coming season will be to Spain, leaving this city about February 1, and visiting Granada, Cordova, Valencia, Madrid, and other cities, Easter to be spent in Seville, and the term will close about the latter part of May.

Opportunity will be given to study and work in the most valuable and picturesque parts of Spain, and to study the works of the masters in the great galleries. Besides having conducted sketching tours and classes for twelve years, Mr. Robinson has been twice to Spain, and knows the country well. His art classes are well known, and students come from all parts of the world to join them. Mrs. Robinson will accompany Mr. Robinson, and will act as chaperone to the young women of the class.

At the end of May, after the class disburses, Mr. Robinson goes to Paris for a month, and will take with him those students who desire to go.

Mr. Robinson is a member of many art clubs in this city and in Europe, and has exhibited in Paris, Brussels, Chicago, Boston, Berlin, Moscow, St. Petersburg and other cities.

## A NEW FIELD FOR ARTISTS.

Brown County, Indiana, discovered by Adolph Shulz, who is one of the Chicago Art Institute jury, contains some choice bits for artists. The past summer between thirty and thirty-five men of good standing painted among the picturesque hills.

Log cabins and rail fences are numerous, while painted carpenter work is seldom seen. Everything is primitive to a delightful degree. A few artists are budding bungalows on the hills.

There is a quaint charm about the people and county which is attracting, year by year, more painters and from greater distances. While heretofore Chicago has held the field eastern men are becoming interested.

The beautifully shaped trees and favorable atmosphere add to the uncluttered picturesqueness. Salt Creek winds among the hills and Greasey Creek zigzags in any direction. There are no harsh nor jarring lines. A man can get a hundred subjects from one viewpoint.

## A CLOISONNE PANEL.

John La Farge has repeated his triumph of the "Peacock window" of last year, only on a much larger scale, in a great panel of cloisonne glass intended for the embellishment of a hall in a private house. It is the largest window ever fashioned from such material. It has all the qualities of a painting and the final touch of perfection is given to it by the sun.

The composition shows a girl in Greek costume standing at the entrance to a house of classic architecture. Her attitude suggests the word "Welcome." Her draperies of green and red are painted, but all else in the panel has been many times through the fire. The design was first made in copper wire and then glass was fused over it. Three of these sections make up the body, for it was impossible to treat large ones in the furnace. The panel is 11 feet 3 inches in height and 3 feet 7 inches in width.

The panel is to serve as the centre of a large window, with borders of leaded glass. It was finished in a little more than a year, but it represents twenty years of experimenting.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

### WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

#### BERLIN.

American Woman's Club . . . . . 49 Münchenerstrasse  
Ed. Schulte . . . . . 75 Unter den Linden

#### BRUSSELS.

Crédit Lyonnais . . . . . 84 Rue Royale

#### LONDON.

American Express Co. . . . . Haymarket St.  
Allied Artists' Ass'n . . . . . 67 Chancery Lane  
Charles Chenit Co. . . . . 183A King's Road, Chelsea  
W. M. Power . . . . . 123 Victoria St., S. W.  
W. E. Spiers . . . . . 36 Maiden Lane, W. C.  
Sunday Times . . . . . 7 Essex St.

#### MUNICH.

Galerie Heinemann . . . . . 5, Lenbachplatz

#### PARIS.

Brentano's . . . . . Avenue de l'Opera  
American Art Students' Club . . . . . 4 Rue de Chevreuse  
Brooklyn Daily Eagle . . . . . 53 Rue Cambon  
Morgan, Harjes & Cie. . . . . 31 Boul. Haussmann  
American Express Co. . . . . 11 Rue Scribe  
Cercle Militaire . . . . . 49 Avenue de l'Opera  
Crédit Lyonnais . . . . . 21 Boul. des Italiens  
Comptoir National d'Escompte . . . . Place de l'Opera  
American Art Association . . . . . Notre Dame des Champs  
Monroe et Cie. . . . . 7 Rue Scribe  
Chicago Daily News . . . . . Place de l'Opera  
Thomas Cook & Son . . . . . Place de l'Opera  
Students' Hotel . . . . . 93 Boul. St. Michel

### A SCULPTURE REVIVAL.

It is pleasant to note a revival in public interest in sculpture all over the country. The large fine and well managed exhibition of American sculpture in Baltimore year before last, the memorial displays of St. Gaudens' works, and the small but effective exhibit made in connection with last season's annual Academy Show in New York seem to have greatly awakened interest in this department of fine arts, far too much subordinated in America during the past twenty-five years.

The opening this week at the Macbeth Gallery, in this city, of a most attractive and well arranged display of small bronzes by American sculptors, and in the Albright Gallery, in Buffalo, of 140 American sculptures, with the evident strong attraction of the Barye bronzes at the Cottier Galleries, all evince a public interest that is novel and gratifying.

It has taken a generation and more, from the days of Powers, Story and Ives, when every American family which considered itself something, felt it necessary to have a marble from the Roman studios of one of these old worthies, to bring again a public taste in and for the sculptor's art.

We regret that the second exhibition of sculpture, planned to be held in Baltimore next spring, in connection with a notable display of American pictures, has had to be abandoned, owing to the impossibility of securing an adequate gallery or exhibition hall. But sculpture will, from now on, be more of a feature in the art exhibitions of the country than ever before.

### SOME PUBLISHED MISSTATEMENTS.

I. That the removal of the duty on Old Masters—which was desirable and universally desired, had anything to do with the generous loan by Mr. J. Pierpont Morgan of several Rembrandts from his London collections to the Metropolitan Museum. Mr. Morgan could have brought in these pictures free of duty, and loaned them to the Museum at any time since he possessed them, had he so desired, under the provision of the old tariff which admitted free all art works for exhibition in museums.

II. That the New York branch of the Boston Free Art League, which, it is claimed, has been looking into the much complained of delays on all art importations in the New York and other Custom houses, found that the said delays were only on an average of two weeks' duration. If they so found, they discovered what no importers can find, for all importers agree that the delays have been sometimes two months, never less than three to four weeks, and have been most injurious and harmful to business.

### OBITUARY.

#### Henri de Morgan.

The death occurred at his home, near Paris, recently of Henri de Morgan, well known in American art circles as an archaeologist and collector of Greek art, in which he was an expert. In former years he came frequently to New York, and was at one time associated with Mr. Thomas B. Clarke. Of recent years he devoted himself almost exclusively to Egyptian archaeology, and in the winters of 1906-1907 and 1907-1908 he personally directed excavations in Egypt for the Brooklyn Institute Museum, as a result of which that Museum has acquired a large and important collection of the most ancient examples of Egyptian prehistoric art. The collection is believed to be one of the best in existence, of the period which it represents. M. de Morgan pursued these researches with great enthusiasm and intelligence, and his knowledge in this field, which was placed at the service of the Museum, will assist greatly in the intelligent classification and labeling of the objects discovered. Mr. de Morgan was a brother of M. J. de Morgan, the distinguished archaeologist, whose explorations in Egypt, and particularly in Persia for the French Government, have resulted in very valuable and important additions to the collections of the Louvre.

### CORRESPONDENCE.

Editor, American Art News.

Dear Sir:—In these days of Bwana Tumbo, when each man learns exactly what his fellows think of him; when portraits are painted, and statues are pedestalized and buildings are dedicated to the glory of the living; in these times of public acknowledgment should we not extend a signal token to the one man who, above all others, has given most freely of his purse, his time and his energies to many branches of public benefaction?

His clerical and hospital donations are known to most of us. I do not refer to them; I am minded to dwell on another phase of Mr. J. Pierpont Morgan's gracious generosity.

The Natural History and Metropolitan Art Museums testify to his princely munificence, artistic appreciation and wise expenditures; the political and business worlds applaud his prompt recognition of the adjusted tariff in keeping those superb masterpieces of Dutch art here as a loan to the New York public instead of sending them back to his London and Paris collections.

Our art students need not now fly to foreign countries to study the painters of the greatest periods, while thousands of visitors to these museums constantly enjoy the magnificent miles of paintings and sculptures and objects of art, conveniently catalogued and free to the public several days in the week.

It is not so much the money value of these pictures, enormous as this must be, which makes this loan exhibition of public import so much as the fact that these canvases are to remain here. To make a great collection of pictures in America has been most difficult; the Government has retarded rather than encouraged the undertaking. Italy forbids the sale of her historic ones, and English millionaires make determined efforts to retain the supremacy of possession; and it is practically due to the efforts of Mr. Morgan himself that we are now able to see and enjoy these priceless works of art.

The incoming Mayor brightened the recent election contest by reminding us of the sayings of Epictetus; Mr. Morgan believes in the wisdom of Cicero—"Animi cultus quasi quidam humanitatis cibus," (cultivation is as necessary to the mind as food is to the body), a motto which every schoolboy has learned.

Objection to publicity by Mr. Morgan is as well known as his private thoughtfulness; it might be, it would indeed be difficult to persuade his acceptance of a public tribute, a permanent one; but I offer the suggestion. He is beyond the allotted three-score and ten; let us, the countless thousands who only know him by name, join the fortunate ones who do in showing him our sincere appreciation while there is yet time.

Yours truly,  
Alexander Smith.  
New York, December 9, 1909.

Editor of the American Art News.

Dear Sir: What strange laws do you have in America? I don't know you personally, Mr. Editor, but I may be allowed to suppose that you are an elderly gentleman of 50 years or so. Well, please suppose that coming from America to Europe in order to have free entrance in the country you were forced to prove by documents that you have passed already your sixth birthday.

Wouldn't you find it ridiculous?

Well, something very similar to this happened to me just now, coming from Europe to America. I brought with me an old wormy panel, nearly falling into pieces and painted about 50 years before Columbus was born. Now, only think. To obtain for it free entrance, I am forced to write for documents to prove that the picture is more than twenty years old.

If a person is six years or fifty years old and a picture 20 years or five hundred years old it seems to me is a thing to decide by study and not by documents.

Isn't it most ridiculous?

What strange laws do you have in America.

Respectfully yours,

Louis Renard.

[We would refer M. Renard to Mr. Myron W. Pierce, a young lawyer of Boston, Secretary of the Fine Art League, for the information he desires. We cannot supply it.—Ed.]

### ARTIST REID A BANKRUPT.

Robert Reid filed last week a petition in bankruptcy, with liabilities of \$18,244 and assets of \$12,450. In his petition Mr. Reid says he has more than twenty creditors, mostly fellow members of the Players Club. His liabilities include money owed in wages, as well as money borrowed.

### TALK WITH MR. KELEKIAN.



MR. DIKRAN KHAN KELEKIAN;

Mr. Dikran Khan Kelekian, of Paris, the well-known connoisseur, collector and dealer in the old wares, textiles and antiques of Greece, Persia and Babylonia, and who is an acknowledged expert in these treasures, now so greatly in demand among discriminating collectors, recently arrived in New York on a visit to his brother, Mr. D. J. Kelekian, in charge of the house at No. 275 Fifth Avenue, this city. Mr. Kelekian is only here for a brief stay, as he must return to Paris Dec. 22.

Mr. Kelekian, who is a man of positive opinions and who knows whereof he speaks, talked entertainingly at his galleries this week with a representative of the AMERICAN ART NEWS.

"How do you find business conditions here, Mr. Kelekian?" he was asked.

"Good and improving," was the reply. "American collectors of antiques are learning very fast, but it will take a few years more to enable them to distinguish, in many instances, the false from the good. With the return of prosperity, America, more than ever, has become the great art mart of the world, just as Italy was in the XVth and XVIth centuries, the period of the Genoese and Venetian princes, and as France and England were in the late XVIIIth and XIXth centuries."

"How do you regard the changes in the art tariff here?"

"The new law does very well as far as it goes, but it seems to me that it lays too much stress upon papers and affidavits. It is the thing and not the document which should be considered."

M. Kelekian has the name of the Castellane of old time as a most discriminating and intelligent collector. His specialty is the antiques of Persian, Grecian and Egyptian origin, but he is also an authority on textiles, especially old weaves, and Dr. Lessing in the foreword in the catalogue compiled by M. Gaston Migeon, and M. Jules Guiffrey, "membre de l'institut," of M. Kelekian's private collection of XVth and XVIth century Persian and Venetian textiles, says unhesitatingly that it is the "finest in the world."

There is hardly a museum in the world that does not possess treasure obtained from M. Kelekian, and for sixteen years he has sent to New York rare and genuine Persian and Grecian antiques.

Asked his opinion of the wax bust controversy, M. Kelekian said: "While Dr. Bode may have been deceived as to the bust, he has done so much for the cause of art in Germany, that he can be easily forgiven. Any expert can and may be deceived at times."

## LONDON LETTER.

London, December 1, 1909.

A recent addition to the National Loan Collection at the Grafton Galleries, Lord Lucas's Rubens, "Portrait of an Unknown Physician," has been mentioned by Mr. Maurice W. Brockwell in "The Athenaeum" as a portrait of the German doctor John Faber, known to have been painted in Rome by Rubens in 1605, alluded to by Dr. Max Kooses in his work on the master and generally held to have been lost. To the same exhibition the Marquis of Lansdowne has now lent a copy in enamel by Chas. Murs of the Basildon Park picture known as "Leonardo's Flora."

The forty-second exhibition of the New English Art Club, which opened recently in Sunfolk Street, is a splendid assertion of the achievement of modern British painting. John S. Sargent acts as a touchstone for the exhibition, and his portrait of an old lady, "Mrs. Wedgwood," is a fine example of his art. Anywhere else it would be in a class by itself, but here it is just one of many good things, and is really eclipsed by another portrait on the same wall, that of "The Man from New York," by Mr. Augustus John, a noble piece of portraiture, free from all affectation and pulsating with life. "The Horseshoe Bend of the Severn" is the title of a splendid sunny and spacious landscape by P. Wilson Steer, and "In the Dublin Mountains," that of a large picture of Irish peasants, by Wm. Orpen. Excellent portraits are also shown by Gerald Kelly, Mancini, George Lambert and W. C. Von Glehn, landscapes of charm and distinction by Lucien Pissarro, Spencer F. Gore, David Muirhead, Mark Fisher, Wynford Dewhurst, and Prof. C. J. Holmes, while other works of high merit come from Henry Tonks, Ambrose McEvoy, Walter Sickert and Gerard Chowne. Among the water-colors are masterly sketches by A. W. Rich and tender pastels of moonlit idylls by Muirhead Bone.

Messrs. Shepherd Bros.' annual winter exhibition of works by early British masters is now open at 27 King Street, S. James, and is an artistically pleasurable and finely educational display. An interesting portrait of "John, Duke of Argyll," by the early Scottish painter Wm. Aikman (1682-1731) has already been bought from Messrs. Shepherd by the National Portrait Gallery of Scotland. "Mrs. Siddons" by Hoppner, "Queen Henrietta Maria" by William Dobson, and "Admiral Pocock" by Reynolds are, with a good Romney, Raeburn and Lawrence, to be numbered among the most interesting portraits. A finished oil study by Turner for the large picture of "Woody Landscape with Cattle" at Petworth House is of special interest. It is on paper and was evidently not merely begun, but thoroughly planned out in sepia before the oil painting, as the sepia outlines throughout plainly show. In date it belongs to the "Liber Studiorum" period, and this unique work is a half-way house between this famous series of sepia drawings and Turner's oil paintings. A very early landscape study by Constable, showing this master wholly under Dutch influence, and good examples of Bonington, old Crome, Gainsborough and Richard Wilson are notable among the remaining exhibits. An interesting resurrection is Joseph Highmore, an assistant of Hogarth, for whose work his own is often mistaken. The two portraits of Highmore shown here might easily be taken for Hogarth by judges less erudite and incorruptible than Messrs. Shepherd.

## ANNUAL WINTER ACADEMY DISPLAY.

At the Fine Arts Galleries in West 57th Street, the fourth annual winter exhibition of the National Academy of Design will open to the public this morning, to continue every week day and evening, and on Sunday afternoons through Jan. 9, 1910.

## An Object Lesson.

There are only 270 pictures, all oils, and thirty sculptures in this year's display, as against some 358 pictures, and some 150 sculptures shown last year. The reason for this comparatively small number of exhibits is not far to seek. To emphasize the crying need for larger exhibition galleries in New York, the Academy officials decided to give the public an object lesson this season as to how pictures should and could be hung, were such galleries available, and so in the one large gallery—the Vanderbilt—they have hung only on one line with balancing canvases in the corners on the upper line, and with adequate spacing. The effect is at once observable and striking as one enters the gallery, and the lesson is emphasized when one regards the crowded walls, with two and three times, in the Centre and South Galleries. It was necessary, in order to give this object lesson, and to hang even the comparatively few canvases selected, to employ the large and dark Academy room, opening off the corridor. Last year also, it will be remembered, the sculptures, through the kindness and courtesy of Mr. Frank Gould, were well displayed in a comparatively large exhibit in his Riding Hall, adjoining the Fine Arts Building—an arrangement not possible this year.

While the comparatively small number of exhibits this year must spell disappointment to many a worthy and even able painter, who has all, or even his one canvas offered, returned this week, solace will come when the unusual lack of wall space is explained. The argument, however, will be heard that the artists whose works may be returned for lack of wall space, do not relish object lessons to the public at their expense.

## The Prize Winners.

It is not possible on this first necessarily hasty review to do more than note the general effect of this year's display and to mention the prize winning and a few of the more striking canvases. More detailed notice must be left for succeeding issues.

Three pictures and one sculpture have been awarded prizes. To Gardner Symons' large landscape "Opalescent River," which recalls Redfield not only in subject but treatment, a blue river sweeping down through wintry snow-covered meadows and hills, under a blue sky to the sea, fine in conception and clear aired and sunlit—has been given, and deservedly, the Carnegie prize. To Montague Flagg goes the Proctor prize for his half-length portrait of "My Wife," so solidly and well painted, so rich in color and fine in expression as to be almost an American old master, and to F. Ballard Williams the Isidor medal for his rich Decorative Monticellian composition "Chant d'Amours." Chester Beach with his graceful, refined, delicately modeled statuette "Young Nymph," bore off the Helen Foster Barnett sculpture prize. There can be little quarrelling with or questioning of these awards this year, it would seem, for all three prize winners are certainly honor worthy.

## The Star Pictures.

The so-called "star" pictures of the exhibition include John W. Alexander's "Sunlight," one of his best works, and one that recalls his earlier successes—a young woman in light gray dress standing in most graceful attitude where the rays of a yellow sun irradiate her form, face and gown. The canvas, a life-size one, is exquisitely rendered and holds deservedly the place of honor—the centre of the North wall in the Vanderbilt Gallery—deservedly, not only from its own merits, but because it is the work of the new president of the Academy. Happy an art institution whose head can produce such a work so creditable not only to himself but to the art of his country.

Two examples of Sargent and one of the Frenchman Boldini will dispute the interest of the visitors with the Alexander canvas. The Sargents are a head and bust of a Gypsy, loaned by Mr. George A. Lunn, and the half-length portrait of Miss Mildred Carter, daughter of Mr. John Riugeley Carter, now United States Minister to Roumania and the other Balkan States. Both pictures are characteristic in technique, but the portrait of Miss Carter is the more important work, and is one of the best of the artist's later works—brilliant as ever in technique, beautiful in color, very refined and excellent likeness, which Sargent doesn't always catch.

The officers of the Academy and their energetic and able assistant Mr. Harrison S. Morris must be congratulated upon it.

James B. Townsend.

## ART IN RELATION TO LIFE.

The members of the Art Association of Montreal had the pleasure last week of listening to a lecture on "Art in its relation to Life," by Dr. Edward Waldo Emerson of Concord, Mass., son of the illustrious Ralph Waldo Emerson.

Dr. Emerson said that the first duty of Art was to express beauty, the second to give pleasure, and the third to teach. To find the greatest and most complete beauty the student must turn to the human figure and animal forms. That the reproduction of the human figure, with its always curving lines, had been brought to the greatest perfection by the ideal art of the Greeks.

One of the early requisites in art was choice of subject; to choose wisely what was to be represented, and to reproduce it faithfully. Not to be carried away by sentimentality. Art is the voice of man's noble aspirations, and the moderator of his passions, bringing order out of chaos.

Dr. Emerson, while holding the theory of evolution, is also a follower of Ruskin seeing the symbolic relation between art and life. It is not merely the technical perfection, true eye, and skilful hand that are necessary to make an artist's work great; but he must put forth all that is highest and best in him; be the transmitter of that spirit in whose image he was made; and then his work will speak to us with that spark of divine fire that appeals to the soul.

Dr. Emerson had little sympathy with the impressionist, who paints with the idea of startling the beholder; nor yet with the realist who reproduces unpleasant or trivial objects, unworthy of perpetuation. Let the art student turn to nature and study her in all her varying moods, and learn to love her; then let him take the work of the old masters and study that faithfully; and he will then be fitted for his life's work.

Clara Hill has spent the last year in San Francisco, executing various commissions. Among them a fountain for the country home of Dr. Harvey L. Tevis at Los Gatas in the Santa Cruz mountains. This fountain consists of a bronze figure of a little child stepping timidly in the water. Another commission executed by Miss Hill is a tablet for Mrs. Frederick Sharon in memory of her son. She also made a portrait bust of the little son of Geo. W. Kelham, the architect.

## PARIS LETTER.

Paris, December 1, 1909.

The sale of Manuel Amel-Jorda's atelier produced 1,980 frs. only, "Etudiant en fête" brought 128 frs. and "Cuisine Catalane" 120 frs. Better prices were obtained at another sale, when a statuette, "Chiens de chasse," by de Penne, fetched 750 frs., and another old china statuette, representing "Harvesters," was sold for 600 frs.

The sale of the Féret collection at Brussels produced 214,104 frs. Five panels by Messkirch, representing five saints, brought 20,000 frs., while the portraits of the children of Jeanne la Folle, by a painter of the Flemish school, made 7,200 frs. Among the art objects sold, a Renaissance side board made 5,100 frs., and a wood XVth Century statuette of Saint Ann 3,000 frs. A miniature by Hans Holbein of Sir Thomas Cromwell, Duke of Essex, fetched 530 frs., and a portrait of Claude Aquaviva, by Martin de Vos, made 300 frs. A fine XVIth Century Spanish statuette of a monk in gilt and painted terra cotta was sold for 925 frs.

At another sale conducted by MM. Baudoin and Bloche, van Beyer's "Tempête" made 900 frs., Boursse's "Ménagère" 1,000, "Saint-Pierre," by Ribera, 1,500 frs., and "Portrait d'Artiste," by Watteau, 1,820 frs. In another room, M. Mannheim obtained 1,900 frs. for a Louis XVth tapestry screen and 1,825 frs. for a teapot, a milk jug and a sugar basin in old Menancy porcelain. M. Paulme and Lasquin obtained 20,360 frs. for a fine collection of old prints and drawings, among others "Buonaparte," by Smith, after Appiani, 800 frs., and Frédérique-Sophie-Wilhelmine de Prusse," by Descourtis, after Hentzi, in colors and with a margin, which made 900 frs.

Art lovers are at present interested in the fine exhibition of the "Société internationale d'Aquarellistes" at the Georges Petit Galleries. Mlle. Ruth Mercier's impressions of London and Venice are much admired, and M. Vitelleschi's landscapes of Engadine and Florence show delicate qualities. M. Fongerousse's seven water colors are all charming, and M. Elie Pavil's scenes of Montmartre, vividly observed in rain or sunshine, are truly Parisian. But there is much more originality in Jeanes renderings of Nature and in Mautra's bold, simple drawings. Mention should also be made of John de Bergling's mysterious "Storms" and of M. H. Adam's agreeable exhibits, which seem to be great favorites with collectors.

## ATLANTA, GA.

An organization has recently been formed, to be known as "Architectural Arts League of Atlanta." The object of the association is the promotion of architecture and the allied arts. It embraces in its membership sculptors, draughtsmen, painters, mural decorators, etc., as well as architects, and has the power to accept in alliance with the League all the artistic, literary, scientific and philosophical societies which may include in their objects the promotion of architecture or any of the allied arts. Instruction in designing and modeling will be provided, and monthly competitions of the "Beaux Arts" and other problems will be held in the League rooms. A special feature will be the annual exhibition of architectural drawings, casts, bronzes and mural paintings, which will be open to the public. The officers elected were: Harralson Bleckley, president; Harry Leslie Walker, vice-president; H. F. Hentz, secretary; Frank C. Walter, treasurer.

### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

**Art Student's League**, 215 West 57th St.—**Drawings by Kenyon Cox.**

**Brandus Galleries**, 712 Fifth Ave.—**Marines by Carlton T. Chapman and Portraits by S. Montgomery Roosevelt**, to Dec. 15th.

**Brooklyn Institute of Arts & Sciences**, Eastern Parkway.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days. Paintings of the Far North by Frank Wilbur Stokes.

**Cottier Galleries**, 3 East 40th St.—A fine collection of works of Barye in Bronze, to Dec. 18.

**Durand-Ruel**, 5 West 36th St.—Paintings by Edouard Manet to open Dec. 16.

**Duveen Galleries**, 302 Fifth Avenue—Original Wedgwood pottery, consisting of the combined collections of the late Lord Tweedmouth and Sir Percy Sanderson.

**R. Ederheimer**, 4 West 40th St.—Rare French colored prints during December.

**Ehrich Galleries**, 465 Fifth Ave.—Special display of Dutch pictures of the XVIIth Century.

**Folsom Galleries**, 396 Fifth Ave.—Portraits by August Franzen, to Dec. 15.

**Grolier Club**, 32 East 32d St.—Exhibition commemorating Dr. Johnson's bicentenary.

**Keppel Gallery**, 4 East 39th St.—Etchings by Rembrandt.

**Knoedler Galleries**, 355 Fifth Avenue—Recent works by Frederic Remington, and portraits by Harrington Mann, to Dec. 15.

Old colored prints.

Water-colors by F. Hopkinson Smith.

**Macbeth Gallery**, 450 Fifth Ave.—water-colors and bronzes.

**Metropolitan Museum**.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

**Montross Gallery**, 372 Fifth Ave.—Paintings by Childe Hassam, to Dec. 22.

**National Arts Club**, 119 East 19th Street—National Society of Craftsmen. Annual Arts and Crafts Exhibition during December.

**Powell Gallery**, 983 Sixth Ave.—2nd Annual Thumb-box Exhibition (to Jan. 4).

**Scott & Fowles Galleries**, 590 Fifth Ave.—Portraits by Louis Betts.

**Tooth Galleries**, 580 Fifth Ave.—Miniatures by Alyn Williams and portrait drawings by Hugh Nicholson.

**Wunderlich Gallery**, 220 Fifth Avenue—Lithographs by Whistler. Through November.

### EXHIBITIONS NOW ON.

#### Paintings by Alice Ball.

Alice Worthington Ball of Baltimore, a pupil of E. C. Tarbell and Frank W. Benson, is showing some landscapes, interiors and figure works at Fishel, Adler and Schwartz's gallery. Miss Ball has a delicate and harmonious color scheme, and paints better landscapes than figures, as her drawing is not impeccable. Perhaps the best of her landscapes are "The Green Door," a cottage dooryard, well painted, a "Dutch Cabbage Field," with a daring but attractive color scheme, and a "Sicilian Staircase," a riot of warm color.

#### Works by Mann and Remington.

With 16 characteristic large oils, depicting life in the Far West among the Indians, a good portrait of Gen. Leonard Wood, and five small landscapes, also in oil, low in tone and comparatively soft in color, a refreshing contrast to the high-keyed hot red and yellows of his Indian scenes, Frederic Remington makes his annual bow to the New York art public in the Knoedler Galleries, No. 355 Fifth Avenue, this week. With still more of the illustrator than the painter in his make-up, Mr. Remington continues to produce canvases that tell well their story, even with a suggestion of exaggeration at times, and which are all strongly imbued with the dramatic quality. He revels in the fierce wild life in the open and in imagined scenes of blood and carnage, of danger and deprivation. There are abundance of expression, remarkable rendering of Indian character and customs, and action, the last almost tiring, in his work, but they never lack interest and the usual throngs are visiting them. Perhaps the best of the works now shown are the "Lost Warrior," the "Buffalo Runners," "Big Horn Basin," "The Mystery," fine in expression, and "A Buffalo Episode," a seemingly almost impossible rendering of a buffalo tossing a horse and rider. Mr. Remington should look more closely to his drawing. He is growing careless. Note the drawing of the forward horse in the "Mystery of the Buffalo Gun." By the way—what is the mystery?

Harrington Mann, the English portraitist, is showing several recently completed presentations in the outer gallery at Knoedler's. Especially good is a portrait group of the children of Mr. George X. McLenahan, of Washington, a rarely good study of childhood, well composed and beautiful in expression, a full-length seated portrait of Mrs. Charles Steele, well and broadly handled, and excellent in expression, and a three-quarter length seated portrait of Mr. S. L. Schoonmaker, of Pittsburgh, a speaking likeness.

#### MEMBERS' DISPLAY AT CENTURY.

The exhibition at the Century Club of paintings by members, that closed on Wednesday, was very interesting, containing as it did, works of varied interest. The place of honor was given to Carroll Beckwith's portrait of Mrs. Mary Knight Wood, a half-length, which is charming in its delicately painted white dress and soft pink and lilac draperies.

A portrait of Samuel Sanford, Esq., by Frank Fowler, is vigorous, and Francis C. Jones' "The Rose," shows the reflection in a mirror of two pretty girls, one placing a rose in the other's hair.

F. Hopkinson Smith sent a number of water colors, scenes in France, England and in Venice, in his usual brilliant style, and J. C. Nicoll was represented by 33 oil pictures, soft and yet brilliant in color, entitled "In and Around Cuernavaca, Mexico." Several western landscapes were by A. Phimister Proctor, the sculptor, and Walter L. Palmer sent 24 water-color studies, showing the various effects of sunlight and shadow on snow.

"A Woodland Pool," by Thomas Moran, was rich in color, with fine atmosphere, showing a portion of the woods in the foreground and in the background, through an opening in the trees, a glimpse of the sea. John La Faye sent two water-colors, and the late Daniel Huntington and J. F. Kensett were each represented by two small landscapes, interesting and charming. Other exhibitors were Charles Henry Miller, Joseph Lyman and Winslow Homer.

#### PORTRAITS BY LOUIS BETTS.

A new portraitist has come to New York, and out of the West, in Louis Betts, of Chicago, who in twelve presentations, shown at the Scott and Fowles galleries, No. 590 Fifth Avenue, reveals himself as a clever technician, a brilliant painter of air and sunlight, and altogether a man who will and should make New York portraitists, especially Wilhelm Funk and even Irving Wiles and William M. Chase, look to their laurels. The most brilliant and striking of the portraits is that of Mrs. Alexander H. Revell, very broadly and dashingly handled and brilliant in color. The large double portrait of Miss Mildred Blair and Mme. Soriano is effective, and the painting of the drawing-room interior in the background remarkable, but the figure of Miss Blair is stiffly posed. Admirable is the full length standing presentation of Mrs. Stephen Keogh, while the three-quarter length seated portraits of Messrs. E. W. Cramer and Martin O'Brien leave little to be desired. There is a suggestion of Sorolla in the "Girl of Cortina" and the "Apple Blossoms," while, of course, the gallery is artistically redolent of Sargent. It is a pleasure to welcome so good a painter as Mr. Betts to New York.

#### Arts and Crafts at Art Club.

The third annual exhibition of Arts and Crafts is now on at the National Arts Club, 119 East Nineteenth Street, and will be open to the public every day and evening until December 30. A great variety of art work is shown this year, including fine bookbinding, a collection of gems, cut by A. Espotor, several cases of unique jewelry by different craftsmen, laces, embroideries, and stencil work on various fabrics. The Rookwood Pottery Co. sends some interesting pieces, and Arthur Baggs sends several bowls and vases in warm blues and grays. The Grueby Pottery Co. is well represented, and there are a number of pieces designed and modeled by the same artist. A unique stein is by Emil Yandell, and Eunice E. Piper sends some cloisonné vases. The sisters Penman send some jardiniers in lovely greens and blues.

Other exhibits are of copper and brass, and there is some fine illuminated work.

#### Portraits by Franzen.

Portraits by August Franzen, one of the ablest and most conscientious of American painters, are on exhibition at the Folsom Galleries, No. 396 Fifth Avenue, through December 15.

The artist has two styles or methods which he applies with judgment to his male and female sitters. His male portraits are solidly painted and sober and deep in color, while his portraits of women are done with a light and refined touch and have delicate color and decorative quality.

The most important portrait is a full-length standing one of Admiral "Bob" Evans, who is depicted standing on the bridge of a warship at Mt. Desert with a good background of sea and shore. The likeness is admirable, the color rich and deep, and the drawing excellent—altogether a dignified, fine work. In strong contrast is "Marguerite," a portrait of a young and pretty woman, loaned by Mr. George A. Hearn, very decorative and charming in color and expression, and the "Modern Frou-Frou"—a fantasy, sweet in expression and well painted, with fine flesh tones. The portrait of the mother of Mr. Frank Vanderlip is a serious and good work. The exhibition as a whole, despite a sense of artificiality and some carelessness drawing of arms in two of the female portraits, is attractive and unusually good.

#### Hassam at Montross's.

Seventeen oils make up the annual offering of Childe Hassam at the Montross Gallery, No. 372 Fifth Avenue, and which will continue through Dec. 23. The display this season is more varied and interesting than last and the, as a rule, high-keyed full colored sunlit landscapes give the dainty little gallery, as ever, a joyous atmosphere. It is difficult to select any as the best of these attractive canvases, the work of a painter of summer and the sun. Perhaps the lower-keyed grayish blue "Park and Plaza at Evening" will most appeal to art lovers, delicate in color and tender in sentiment. There is much force in the clear-sailed "Schooner With Purse Nets—Gloucester." There are tender greens in "May—Yarmouth Village," delicious atmosphere and lovely outdoor feeling in "Provincetown, Mass." and charming tone and color in the "Iris Pool" and "Wainscott Links." The "Young Girl Reading," one of two figure works, is one of the best from the artist's brush—beautiful in color, well drawn and with fine light effect. Mr. Hassam is beginning to abandon his woodsy nymphs. Only four, by actual count, are dimly discernable in the present display, and these, for the most part, are seemingly attempting to hide. Perhaps they may not appear at all another year. Is this too much to be hoped for?

#### Chapman and Roosevelt.

A "two-man" exhibition of marines by Carlton T. Chapman and portraits by S. Montgomery Roosevelt, is open at the Brandus Galleries, No. 712 Fifth Avenue, through Dec. 15.

Mr. Roosevelt, who is a conscientious portraitist, and whose work has been shown at various galleries in this city at times of late years, has developed since his last display, and shows marked improvement. His full length of A. de Gandara, the Spanish portraitist, shown at a recent Salon is an effective presentation—well drawn and posed and excellent in expression. There are decorative feeling and quality in the full-length standing presentation of Mrs. Fitzhugh Raymond, and refinement of treatment and nice color in the three-quarter length seated one of Mrs. Robert B. Roosevelt. The reds in the gown of "Lady in Red" are well handled, the "Head of Dutch Girl" is well modeled and the color attractive.

Only ten canvases are shown by Mr. Chapman. The fight between the "Bonhomme Richard," and the "Serapis," is well known and one of the best of the artist's series of historical marine pictures. There are charming tone and color in the "North River," while "Clearing After Storm" and "Off Seguin Island" are characteristic marines—breezy and full of feeling for the sea.

#### Drawings and Monotypes.

Eugene Higgins is exhibiting drawings and monotypes at the Photo-Scession Gallery, 291 Fifth Avenue. His work is strong and pathetic, and most of it is unpleasant. "Was Once a Banker," shows a shabby man whose long, skinny hands are suggestive of almost any misdeed. "Ever Shifting" shows a poor family leaving the city behind them against a sunset sky—moving to the country, to become tramps, apparently. "The Return," is slightly colored, and shows a poor and shabby man, and a woman carrying a child in her arms, about to enter a shabby house. The least distressing picture is "The Old House," which is picturesque without suggesting too much poverty.

## MR. FISCHER ON ART TARIFF.

The following interview with Mr. V. G. Fischer, the well known art dealer and connoisseur, of Washington, D. C., was recently published in the Chicago Record-Herald.

"The regulations of the treasury under the new tariff require the name of the artist to be given, the years in which he lived, where and when his picture was painted, and so far as possible a chronological ownership. That is, the importer must show a pedigree of the picture since its origin, and by all means the last seller and his address as a guaranty that it is at least twenty years old. This will not be hardship in the importation of works of the old masters, but it will make it difficult to import forgeries of modern paintings with which the country is flooded.

"But a very simple method of protection can be pursued. All important pictures are known and have been passed upon by competent judges. Nothing is so certain as a good picture. The works of great artists are as well known as the writings of great authors. No buyer need suffer from fraud. He can protect himself against foreigners by consulting the proper authorities, and it is quite as necessary to do so in purchasing a valuable painting as it is to consult a lawyer when you are undertaking an important enterprise that has legal complications; or a competent authority when you are buying real estate, or anything else which may be of doubtful value. The difficulty always is that people want to get more than their money's worth; and nine times out of ten they will deserve to be fooled. If a buyer expects to get a great picture for nothing or for less than its value, he exposes his own dishonesty and is a fit subject for the forger. If he expects to get a Corot for \$2,000 when it is worth \$20,000, he is suborning fraud and has no right to complain if he is himself defrauded.

"We are on the eve of getting some of the most important pictures in the entire world into this country, so that a genuine panic has been excited among museum directors and collectors in Europe. The Italian government was the first to see the danger from American buyers and several years ago made a law absolutely prohibiting the exportation of important works of art and antiquity. But the operation of the law proved futile; it was evaded continually. Antiquities were smuggled out of the country in automobiles; packed in furniture and in the most common sort of merchandise. It is very easy to cut a canvas out of a frame and roll it up in a small parcel, and some of the most precious gems of art are so small that anyone could carry them in a parcel under his arm.

"The prohibitory law in Italy was so ineffective that it has recently been amended, and the government now requires every important work of art in private as well as public collections, churches, museums, libraries, universities, monasteries and other institutions to be registered—and, if it changes owners, the fact must be reported immediately to the authorities. It has also put a heavy export duty, 30 per cent., upon all works of art sent out of the country, with a provision that when a picture, a piece of marble or anything of the sort is offered for sale, the government shall have an option for the purchase at an appraisement by competent judges. Under this act giving the government the right of preference, it has bought between three and four million lire worth of pictures, while the great sale of the six famous Cattaneo Van Dycks belonging to the family Brignole Sala of Genoa, was permitted under the payment of the export duty.

"Dr. Bode, grieved that the collections which he spent so much time and labor in assembling were dispersed among new American buyers, has been stirring up public sentiment in Germany and is trying to persuade the Emperor to prohibit the exportation of works of art from that empire. He knows that German collectors cannot compete with the Americans who want the best only and have the money to pay for them. He tried to prevent the sale to Mr. Morgan of the wonderful collection of the late Baron Oppenheim and the unrivaled collection of bronzes of Guttmann and the Haianauer collection of antiquities. All of these will come to America since the new law was passed, and they will remain here forever. The new law has had no effect in diminishing prices, but, on the contrary, has advanced them. The embargo upon great art and educational works having been removed, there is a great activity and a stream of important works will be coming into this country.

"The King of the Belgians is disposing of his collection of pictures. Mr. Morgan recently purchased from him 'A Virgin and Child,' by Fra Angelico, which once belonged to King George IV, of England, and several examples of Franz Hals. Mr. Altman has bought several examples from the royal collection through Paris agents, and other Americans are picking out and bringing away the best of his majesty's treasures. There is said to be great indignation among the Belgians, but if the king chooses to sell his paintings to Americans no one can prevent it.

"Mr. Charles P. Taft, who, by the way, is the owner of a wonderful collection, has recently purchased from the gallery of an English nobleman a landscape by Rembrandt, and Mr. Altman has purchased three. Very soon it will be possible to make the largest exhibit of Rembrandt's works in New York of all the cities in the world. We have also Rembrandts in Washington; ex-Senator Clark has two, and W. H. Slater has one.

"There are several fine collections in Washington. They are not large, but contain many excellent works. The late Senator McMillan, Colonel John Hay and Mrs. Zach Chandler left many gems. Senator Dryden, Edson Bradley, Charles C. Glover, Senator Elkins, Henry Adams, Larz Anderson and others already have good collections and are liberal buyers, and we have a national gallery which offers an opportunity to these people and others to erect for themselves greater monuments than can be built in any other way. We hope they will add their treasures to those of Mr. Freer, Harriet Lane Johnson and others who have generously bestowed their pictures upon the nation. Collections presented to a nation are much more useful, exercise a wider influence and receive more attention than those which go to a municipality. There are several such movements in London like the Wallace and Tata collection, and even a larger number in Paris.

"Dealers are bringing into the country many fine works of art, as well as the private collectors. There are now offered for sale in Washington some of the most valuable and beautiful pictures that have ever been shown here. There is a million and a half dollars' worth of pictures in a single gallery in this city. There is a remarkable portrait of the Duchess of Parma by Antonio Moro, which cost the owner \$35,000; there is a Corot landscape which cost \$30,000; a Millet which cost \$18,000; a Gainsborough for which \$40,000 was paid, and a portrait of Mrs. Huntington by Hogarth from the collection of the late Archbishop of Canterbury, and two Flemish primitives from Bruges, painted between 1400 and 1500. Perhaps the best example in existence of the genius of Gerard Davis is offered for sale in Washington to-day. It came from the collection of Cardinal Despuig, and there is a wonderful picture painted in 1650 by Francisco Guardi from a private collection in England. It represents the Doge of Venice blessing the Adriatic.

"Among other famous pictures that have been brought here for sale lately are two portraits by Sir Joshua Reynolds, an exquisite group of babies by Richard Harlow and a striking picture called 'The Tears of St. Peter,' by El Greco, from the collection of a Russian prince."

## MINNEAPOLIS.

The Minneapolis School of Fine Arts is well under way in its new year's work. In addition to the regular departments, the instruction of Mr. Fokawa Baske of Tokio, Japan, has been added in water colors.

The public library art gallery, with its large and valuable collection, has been further enriched by twenty-three paintings loaned by Mr. T. B. Walker, just returned from the Alaska-Yukon-Pacific Exposition, and never exhibited here before.

This valuable collection includes one of Turner's most representative Venetian views, four Van Dycks, Gainsborough's "Gentleman in Blue" contemporary with the "Blue Boy," Corot's "Dance of the Nymphs" from the Seney Collection, works by Opie, Ribera, Lely, a very characteristic Constable landscape from the famous locality of the Stour, Kneller's Nell Gwynn, from Lord Fitzgerald's Dublin collection, a Claude de Lorraine, a Van Ravestyn portrait of the XVIth century, and others of great interest.

## CANADIAN ART NEWS.

## Toronto.

The Art Museum of Toronto opened its Second Exhibition Loan Collection of English and Foreign Paintings in the galleries of the new Carnegie Library Nov. 24. These galleries are only the temporary quarters of the Museum, which will eventually be situated in The Grange, the home of Prof. Goldwin Smith, the beautiful house and park comprising about six acres in the heart of the city, having been already bequeathed by the late Mrs. Goldwin Smith to the Art Museum as trustees for the citizens of Ontario.

It is the intention of the Council to hold one or more loan exhibitions in the galleries during the year and to permit the use of the galleries by other art associations.

The present exhibition is a most significant occasion for Toronto, as it is the first time that a collection of paintings of this kind has been thrown open to the public, and the crowds of people which constantly throng the galleries on the open days show how much the people appreciate what the Museum is endeavoring to give them. As the intention of the Museum is to establish a permanent collection as the property of the citizens of Toronto this sort of appreciation is very encouraging.

There are in all 180 pictures hung, but space will only permit of a very short résumé in a first report.

One of the finest canvases among the English paintings of the XVIIth century is a portrait of a gentleman by John Opie, R. A., loaned by Mr. George Beardmore. A portrait of Miss Banks by John Hoppner, R. A., loaned by Mr. E. B. Osler, M. P., is very tender in treatment. There are also three very good canvases by George Morland. Examples of the work of Sir Henry Raeburn, Sir Thomas Lawrence, Sir Joshua Reynolds and George Romney are also shown, but cannot be classed with the former as exceptionally great examples of the individual artist's highest achievement.

In this first gallery are also canvases by English and Scottish painters of the XIXth century, among which are two very good Boningtons, a small but fine head by George Paul Chalmers, an excellent Constable loaned by Mr. Chas. Cockshutt and three others by the same artist. A large and masterly water color entitled "Be Ye Thankit," by H. S. Hopwood, loaned by Mr. J. W. Flavelle; three canvases by John Lavery, including "Mary in Black," an interesting contrast to his "Mary in Green," which attracted so much attention at a recent exhibition in Montreal. There is also a very fine portrait of E. B. Osler, M. P., by Sir George Reid, and canvases by Lord Leighton, Macaulay Stevenson, John Swan, Turner, Cecil Lawson, Sir David Wilkie, E. A. Hornel, "Old" Crome, J. S. Cotman and many others.

Among the modern French painters are to be found six excellent examples of L'hermitte, two Cazins, five canvases by Fantin-Latour, which are interesting, but with the exception of the "Sea Nymph," hardly representative of the artist's best work. There are four by Monticelli, all good, and an excellent landscape by Rousseau. Corot is represented by several canvases, and a remarkable Daubigny is loaned by Mr. Byron Walker.

The modern Spanish school is represented principally by Diaz and Fortuny, a good example of the latter being loaned by Mr. Frederick Nichols.

The old Dutch and Flemish masters are represented by a small group, including David Teniers, the Younger, van der Neer and van der Hest, and

among the modern Dutch painters represented are to be found three Josef Israels, lent by Mr. E. F. B. Johnston, Mrs. H. D. Warren and Mr. Chertier Massey. Several canvases by Jakob and Wilhelm Maris, several by Anton Mauve, and examples of the work of Arntz, Blommers, de Bock, Bosboom, Jurres and Weissenbruch.

## Hamilton (Ont.).

The exhibition of the Royal Canadian Academy now open here is a representative collection of the best painting being done in Canada, and is, therefore, an interesting contrast to the Loan Exhibition of paintings by old masters and world-famous artists now on exhibition in Toronto.

The most distinguished pictures in the Exhibition here are those shown by Horatio Walker and M. Suzor Coté of Arthabaskeville, Quebec, both names that appear on the Academy catalogue for the first time. Mr. Walker is represented by a farm scene, "Evening, Isle d'Orleans," which is very fine in composition. It is owned by Mr. Byron Walker. M. Coté has sent two landscapes of rural Quebec. "The Settlement on the Hill" is an exquisite rendering of late afternoon sunshine on a hillside seen through the pines, a feature of which is the decorative tracery of blue shadows cast on the foreground of snow. The other canvas by Coté, "The Road to the Sawmill," is a landscape similar in treatment.

Among the paintings by the old members and regular exhibitors are several canvases by F. S. Challener, the largest an exquisite ceiling panel called "Stars of the Evening." There are four fine canvases by Mr. McGillivray Knowles, including his "Indomitable Leaving Quebec, 1908," and four canvases by Mrs. Knowles. A woman's head representing Canada is by Robert Harris of Montreal. Mr. Brymner, President of the Academy, sends three canvases, the principal one, "The Letter," being a study in soft tones of a young girl.

E. Wyly Grier of Toronto shows a portrait of Mr. Justice Riddle, a fine likeness and a portrait of Mrs. J. Y. Ormsby, of Toronto. Curtis Williamson is represented by "A Pioneer Preacher," a painting that aside from its artistic interest is an excellent character study. Other familiar names among the exhibitors are Mr. and Mrs. G. A. Reid, Homer Watson, Edmund Morris, Archibald Browne, who exhibits a scene in Holland with figures, very full of atmosphere; Miss Laura Muntz, J. S. Gordon, Miss Mary Wrinch, Miss S. Strickland Tully and Mr. Dyonnett of Montreal. There are also in the catalogue a number of names less familiar, some of them quite new, whose works deserve mention. First among these stands that of John Russell, who last year showed two fine canvases with the Canadian Art Club, the largest of which, it will be remembered, was purchased by the Government for the permanent collection at Ottawa. Mr. Russell, who has only recently come from Paris and intends to return there, has partly occupied his time while in Canada with portraits of Curtis Williamson and Archibald Browne, both of which are exhibited by the Academy, and which show the virility that is part of the promise of a great future for this young Hamilton artist. Edward F. Boyd of Montreal and Herbert Palmer and Misses Kathleen Jean Munn, and Ottalie E. Pahn of Toronto are also well represented and all show originality, individuality and considerable promise in their work. This exhibition, the first one of any importance to be held in Hamilton, has been received there with great enthusiasm and interest and will continue until Dec. 18.

## IN THE DEALERS' GALLERIES.

A new room has been added to the already spacious Blakeslee Galleries in the Knickerbocker Trust Building at Fifth Avenue and 34th Street. This room opens out of the others on the 34th Street side of the building, and with excellent proportions and admirable lighting, makes the fine pictures which adorn its walls all the more attractive.

Among these paintings is a large and important group composition portrait by Sir William Beechey, of Mrs. Hawkins and family, a characteristic and brilliant half-length of the Duke of Wellington in uniform when a young man, by Sir Thomas Lawrence; a fine bust portrait of a man by Cornelis de Vos; a bust portrait of a woman, by Santvort; an unusual example of Ribera—a Madonna, very rich in quality; a charming Italian Primitive, by Bondinelli; a half-length portrait by Buonsignore, and a splendid large composition piece by Solomon Koninck depicting the story of Sophonisba and the fatal cup.

It will be remembered that Sophonisba, daughter of the Carthaginian General, Hasdubal, was betrothed to the Numidian Prince, Masinissa, but was afterwards sought in marriage by Syphax, the rival monarch of Numidian, whom she won over by her beauty and accomplishments. She was captured by her former fiancé, Masinissa, who had defeated Syphax, and was about to become his bride, when Scipio, the Roman General, demanded her surrender, and unable to resist this demand, Masinissa spared her the humiliation of captivity by sending her a bowl of poison which she drank without hesitation and expired.

This remarkable canvas, as will be seen, is valuable therefore from its historical as well as its artistic merit.

At the Oehme Galleries, No. 467 Fifth Avenue, among a number of new and important works recently hung, are a bust portrait of Whistler, a sketch by himself; a charming little landscape by Elizabeth Wentworth Roberts, entitled "A Quiet Evening," suggestive of Cazin, but with marked individuality and tender in sentiment, two superior examples of Roybet, so beautifully painted and bold in technique as to be worthy of the title of modern Franz Hals; a large and fine Schreyer of the Arabian period; a lovely example of Maestenbroeck, with a pearly sky, and exquisitely fresh and clear in color, and a well painted wheat field by H. de Weyden.

The special exhibition of early Dutch masters continues at the Ehrich Galleries, No. 463 Fifth Avenue. It will be followed soon by an important display now being arranged.

At the Knoedler Galleries, No. 355 Fifth Avenue, F. Hopkinson Smith will hold his annual exhibition of water colors, always an event of the art season in New York, and which for many years took place at the old Avery, and afterwards at the Noe Galleries, and will open the same on Monday to continue through to Dec. 27. The display of works by Frederic Remington and of portraits by Harrington Mann, now on at these galleries are noticed elsewhere. The fine selection of old English color and mezzotints is still on in the lower gallery.

Some 17,000 people, by actual count, visited the galleries during the exhibition of the Van Dyck portraits, which closed last week.

The exhibition of a selected number of canvases by Claude Monet, including several of the beautiful water lily series, those marvelous iridescent studies of the Nymphæa, continue to attract throngs of visitors to the Durand-Ruel Galleries, No. 5 West 36th Street. A display of selected works by Edouard Manet will open Dec. 16. By a typographical error in last week's issue, several paintings were attributed to Monet, notably "The Beggar," which should have been given to Manet. The "Still Life," by Manet, spoken of last week, depicts a brioche, peaches, plums and a bunch of grapes, a marvelous piece of work, and not fruit and vegetables alone, as was said.

The new galleries of Gimpel and Wildenstein, at the southwest corner of Fifth Avenue and 51st Street, opposite the Cathedral, are fast nearing completion, and will be among the handsomest and most attractive in the city.

The Barye bronzes are still on view at the Cottier Galleries, No. 3 East 40th Street. The galleries have been re-arranged of late, and are filled with an unusual array of beautiful and artistic furnishings and appointments, while on the walls hang a number of selected foreign and American canvases.

Mr. Herman Schaus, of the Schaus Galleries, No. 415 Fifth Avenue, is improved in health and is now at the galleries every day.

There opened at the Macbeth Gallery, No. 450 Fifth Avenue, on Tuesday, an exhibition of bronzes and water colors by American artists, which will continue there through the month. The bronzes which are most attractively and artistically displayed in the rear gallery, include well chosen examples of the works of Chester Beach, Clio Hinton, Bracken, Anastasia St. L. Eberle, W. D. Paddock, L. Akin, Janet Scudder and others. There is also a marble by Chester Beach, "The Waterfall." In the first and larger gallery there are water colors by Charlotte B. Coman, H. W. Ranger, Chauncey Ryder, John La Farge, A. D. Davies and E. L. McRae, and pencil drawings by E. A. Abbey, Homer Martin, Winslow Homer and William M. Hunt.

Further notice of the exhibition will be made next week.

Mr. Arthur Tooth, of Arthur Tooth & Sons, No. 580 Fifth Avenue, sailed for London on Wednesday last, on the Lusitania. He will return during the winter.

The exhibition of miniatures by Alyn Williams, President of the Royal Society of Miniature Painters and of Portrait Drawings, by Hugh Nicholson, which has attracted so much attention, is still on at these galleries, and will continue there for the present.

The display of rare lithographs by Whistler is still on at the Wunderlich Galleries, No. 220 Fifth Avenue, and is daily visited by throngs of lovers of the master's work.

At the Anderson Auction Company, 112 East 46th Street, there will be placed on file on Dec. 13, until time of sale, Dec. 18, at 3 o'clock, an exceptional collection of objects of art. Included in this collection are some very fine Wedgwood plates, antique French fans; also a Sevres Déjeuner of eight pieces.

M. Raoul Heilbronner, the well-known Paris connoisseur and antiquaire, arrived on La Touraine last week, and is at the Plaza Hotel.

The Christmas display at the Yamanaka Galleries, No. 254 Fifth Avenue, is now on, and is one of the most artistic and attractive exhibitions of the kind offered in New York for many a day. Especially interesting and alluring is the assortment of lamps and Oriental brocades on the fifth floor, which, considering their very artistic quality, are surprisingly moderate in price. Those in search of Christmas gifts which are really artistic as well as useful, should not overlook this exhibition.

The recent exhibition of rare old fans at the Bonaventure Galleries, No. 5 East 35th Street, was most successful. Many of the finest examples were sold during the first few days of the exhibition. There are now at the galleries three remarkably fine tapestries, two Aubussons, one "The Girl in the Swing," after Fragonard; another a "Fête Champêtre," and a third a Brussels tapestry, with a full length female figure.

The coming week there will be an exhibition on Monday and Tuesday at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, of fine rugs and textiles, owned by Benjamin Benguiat, which will be sold at auction in the galleries, by Mr. James P. Silo, on the afternoons of Wednesday to Saturday inclusive, Dec. 15-18, at 2:30 o'clock. On Thursday afternoon at 2 o'clock there will be a Surrogate's sale at the galleries of valuable diamonds and solid silverware, the collection of the late Madeleine Hall.

## CITY ART COLLECTION.

An illustrated catalogue of about three hundred pages of the works of art belonging to the city of New York has been prepared and issued by the Municipal Art Commission.

Dr. John Quincy Adams, secretary of the commission, says the city of New York began its valuable collection of portraits in 1790 by requesting President Washington "to permit Mr. Trumbull to take his portrait, to be placed in the City Hall as a monument to the respect which the inhabitants of this city have toward him."

In the autumn of 1804, soon after the tragedy at Weehawken, the Common Council commissioned Colonel Trumbull to paint the portrait of Alexander Hamilton. The series of governors' portraits was begun in 1791 when Colonel Trumbull was commissioned to paint the portrait of Governor George Clinton. Its collection of portraits of mayors dates from the Revolution.

The city has in its collection four portraits of Washington, three of Clay and four of De Witt Clinton. There were two of Governor Stuyvesant, painted and paid for by the city, but one of them has disappeared. Brooklyn, in addition to its mayors, purchased two of the portraits of Washington and one of Clay. The portraits of judges in the County Court House and Hall of Records in Brooklyn were all presented to the city.

These portraits hang in various public buildings throughout the city. The largest number are to be found in the City Hall.

Karl Bitter's Bass Onaz statue has been placed in a niche in the Pennsylvania State Capitol.

## KLEINBERGER GALLERY OPENS

The well known Paris art house of F. Kleinberger & Co. has established a branch in New York at No. 12 West Fortieth Street, just off Fifth Avenue, and in the Kimbel building. On the top floor of that handsome structure, the firm has fitted up handsome galleries in a most artistic manner, and with a fine north light. There will be shown the rare and choice old masters of which this house makes a specialty. Mr. E. Sperling, of the Paris house, is in charge of the newly opened New York branch. It will be remembered that Kleinberger & Co. effected the remarkable purchase of pictures owned by the King of the Belgians, last spring, and afterwards sold several to Mr. J. Pierpont Morgan and other American collectors. Mr. Sperling has brought over some of the King's pictures, as yet unsold.

The firm secured from the Louvre and other great museums and galleries of Europe, some of their finest old canvases. The coming of so old and famous an art house of Europe to New York, is another proof that America has become of late years the art mart of the world.

Among the finest examples of noted old painters now on view at the new galleries are a remarkable example of Van Dyck—a half-length of the Sculptor II Fiammingo, an unusual Cuyp—"Milking Time on the Maas near Dordrecht," beautiful in distance and air, with a luminous sky and broadly painted cows, an extraordinary canvas "Visit of Dutch Warships to an Italian Port," painted by no lesser men than Van der Velde, Pieter De Hoogh and Beerstraten, the ships and water by Van der Velde, the buildings by Beerstraten, and the figures by De Hoogh. There is also a surprising Gerard Douw of his first period, when a pupil of Rembrandt, an Interior with figure, with much of the quality of Vermeer of Delft, and which was exhibited in Leyden in 1906 at the Rembrandt Tercentenary. Other notable canvases shown are a Van Goyen, of the first quality, a Goya, a Solomon Ruysdael, an admirable cabinet Wouvermans, a Morone, a Teniers the younger, and several unusual Flemish, French and German primitives, all of which must be left for mention until next week. A superb Franz Hals, from the Winiszewicz collection from which Mr. Morgan secured two fine examples, is on the way from Paris, and will soon be on view.

## ARTS AND CRAFTS SOCIETY.

William Ordway Partridge, the sculptor, announced recently that a noteworthy movement had just been started by a social and artistic organization, to be known as the Arts and Crafts Society of Bar Harbor, Me. Its headquarters will be in a building at Bar Harbor, for which Mrs. Morris K. Jesup has given \$50,000. Exhibitions of arts and crafts work will be given there. The patrons of the movement comprise many wealthy and influential citizens of New York, Philadelphia, Boston, Washington and other cities who have their summer homes in Bar Harbor.

"The object of the movement," said Mr. Partridge, "is to provide work for the natives of Bar Harbor during the winter months, after the summer residents have gone."

Irving R. Wiles has sold to the St. Louis Museum his portrait of Miss Gertrude Reache, a singer of the Manhattan Opera Company, in the rôle of Carmen.

**POLOVTSOFF COLLECTION**

The sale of the Polovtsoff collection by M. Lair Dubreuil at the Salle Georges Petit on December 2, 3 and 4, netted a grand total of \$869,988. The sale was a great success.

At the opening session, a single row of pearls from a necklace consisting of four rows brought \$109,600, while the price obtained for the other three rows exceeded \$85,000. A diamond and ruby diadem sold for \$68,000.

A rectangular coffer of nacre, ornamented all its faces with gold applique, and decorated on its cover with a copy of Fragonard's "Mountain of Love," was bought after much competition for \$3,200 at the second session.

All the lace brought high prices. A cushion cover of point d'Alencon sold for \$390; another brought \$450. A veil of point d'Argentan was sold for \$1,000, and another of the same weave brought \$2,000. A strip of lace, a little over nine feet long, of point de France, brought the large price of \$3,000. Two silver soup bowls or tureens were bought by Seligmann & Co. for \$35,200.

The feature at the third and final session were the Boucher tapestries. Four panels of the XVIIIth century, "Amours des Dieux," after Boucher, were sold separately. The largest, "Ariane and Bacchus," were sold to M. Stettiner after sharp bidding.

M. Jansen secured the two smaller panels, "Mars and Venus" and "Boreas and Arythia." The fourth panel, "Venus and Vulcan," was sold to the Countess de Dearn. Four Gobelin tapestries, by Cozettin, executed in 1781, representing the four seasons, were acquired by an anonymous amateur, who directed the auctioneer to acquire them. Three tapestries by Beauvais, executed in 1726, after Duplessis, were sold separately. The "Delices De Cythere" was purchased by Seligmann & Co. for \$14,000. Six panels of the Flemish Renaissance representing the history of Toby, were sold to M. Martin van Straaten. Seligmann & Co. purchased a Louis XIV screen tapestry in sauvonniere for \$3,800.

A XVIth Century sculptured Italian wood coffer was bought by Seligmann & Co. for \$3,80. M. Hodgkins bought for \$3,800 an entre-deux in marquetry. Paulme secured a Louis XVI writing desk for \$2,100.

A pair of big vases of china and porcelain, with bronze mountings, opened at \$1,200, and were sold for \$6,800 to M. Lennie.

Seligmann & Co. secured a little bronze group of XVIth Century Italian workmanship, "Amphitrite on the back of Dolphin," for \$4,100. M. Hodgkins bought two small statuettes in bronze of a Louis XVIth Century peasant for \$1,800.

M. Stettiner paid \$2,240 for a part of a table service with small roses and \$2,320 for 162 plates.

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